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The Joyous Dharma:
The Ritual Context and Function of Waka Poetry in Kamo no Shigeyasu's *Tsukimôde wakashû* and Agui Chôken's *Sermon for a Kamo Shrine Hall Offering*

This paper endeavors to elucidate the ritual context and function of a set of waka poems in the late Heian anthology, *Tsukimôde wakashû* 月詣和歌集, compiled by the Shrine Priest and leading figure in the Karin'en waka poetry circle, Kamo no Shigeyasu, by examining two records of a sermon by the Tendai Agui preacher Chôken composed for an offering of the Kamo Shrine Hall in the early 1180s: "Exposition for the Offering of Kamo Priest Shigeyasu's Hall" 賀茂神主重保堂供養表白 in the Kokuritsu rekishi minzoku hakubutuskan recension 国立歴史民族博物館蔵 of the Agui collection of sermonic works, *Notes for Turning the Wheel of the Dharma* 転法輪鈔, and "Offering of the Kamo Shrine Priest's Hall" 賀茂神主堂供養 in the Kanazawa bunko hokan Shônaji recension 金沢文庫保管称名寺蔵 of the same collection. My analysis reveals: first, the ritual context described in the Rekihaku recension of Chôken's sermon for the Kamo Shrine Hall Offering corresponds to that described in the General Preface to Shigeyasu's poetry collection and in headnotes to a subset of poems therein (Vol. 9: 787-88, Vol. 12:1042-44 and 1046); second, according to the Rekihaku recension of Chôken's sermon, the function of the offering ritual was "to adorn" (*shôgon* 荘嚴) the main deity of the Kamo Shrine, Wake Ikazuchi Daimyôjin 別雷大明神, with the saving truth of the "Joyous Dharma" (*hôraku* 法楽); third, two theories preached by Chôken in the Kanazawa recension of his sermon—the theory of the complementarity of the exoteric and esoteric teachings (*kenmitsu icchi* 顕密一致) and its correlative, the theory of kami as traces unfurled by the original ground of buddhas (*honji suijaku* 本地垂迹)—illuminate the epistemic conditions for the conception of waka poetry as joyous dharma (*hôraku waka* 法楽和歌), and, consequently, by extension, a nondual rapprochement between the way of waka (*kadô* 歌道) and the way of the Buddha (*butsudô* 仏道).

My purpose is threefold: first to elucidate the ritual context and function of waka poetry in the late Heian period; second, to situate Chôken's sermon for the Kamo Shrine Hall offering within a broader tradition of preaching that contributed to the formation of a discourse for the conversion of waka poetry (*utayomi* 歌詠み) into sacred offering (*kuyô* 供養); third, to demonstrate the role of preachers (*sekkyôshi* 説経師) and Buddhist rituals (*hôte* 法会) in the development of vernacular Buddhist poetry and poetics in early medieval Japan.

**My research on Chôken's sermon for the Kamo Shrine Hall offering is indebted to the scholarship of Prof. Abe Yasurô 阿部泰郎 of Nagoya University who gave a presentation on Chôken and Kamo no Shigeyasu entitled "中世宗教テクストとしての和歌と唱導—賀茂重安と澄憲" at the Annual Bukkyô Bungakukai on September 8, 2012. Elements of the presentation will appear in a forthcoming special issue of *Minzoku hakubutsukan kenkyû hôkoku* 民族博物館研究報告: "歴博田中穰旧蔵『転法輪鈔』の翻刻・解題."

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